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ABSTRACT

This booklet evolved from research for the exhibition "Uncle Sam Speaks: Broadsides and Posters from the National Archives," which opened at the National Archives in February 1986. The booklet is presented chronologically, beginning with broadsides from the American Revolution and ending with posters of the 1980's. Accompanying text explains the significance of each poster or broadside. This publication attempts to show a variety of posted notices that demonstrates how messages remain the same or change over time, and represents some of the interesting choices made through 200 years regarding language, artistic designs, and graphic styles. (EH)

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Broadsides & Posters

from the

NATIONAL ARCHIVES

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National Archives and Records Administration
Washington, DC 1986

Photograph of a schoolroom, its walls covered with World War I posters, in Hamden Hall, a day school for boys, New Haven, Connecticut, ca. 1918

80-4 Records of the U.S. Food Administration (4-G-24)

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Broadsides & Posters

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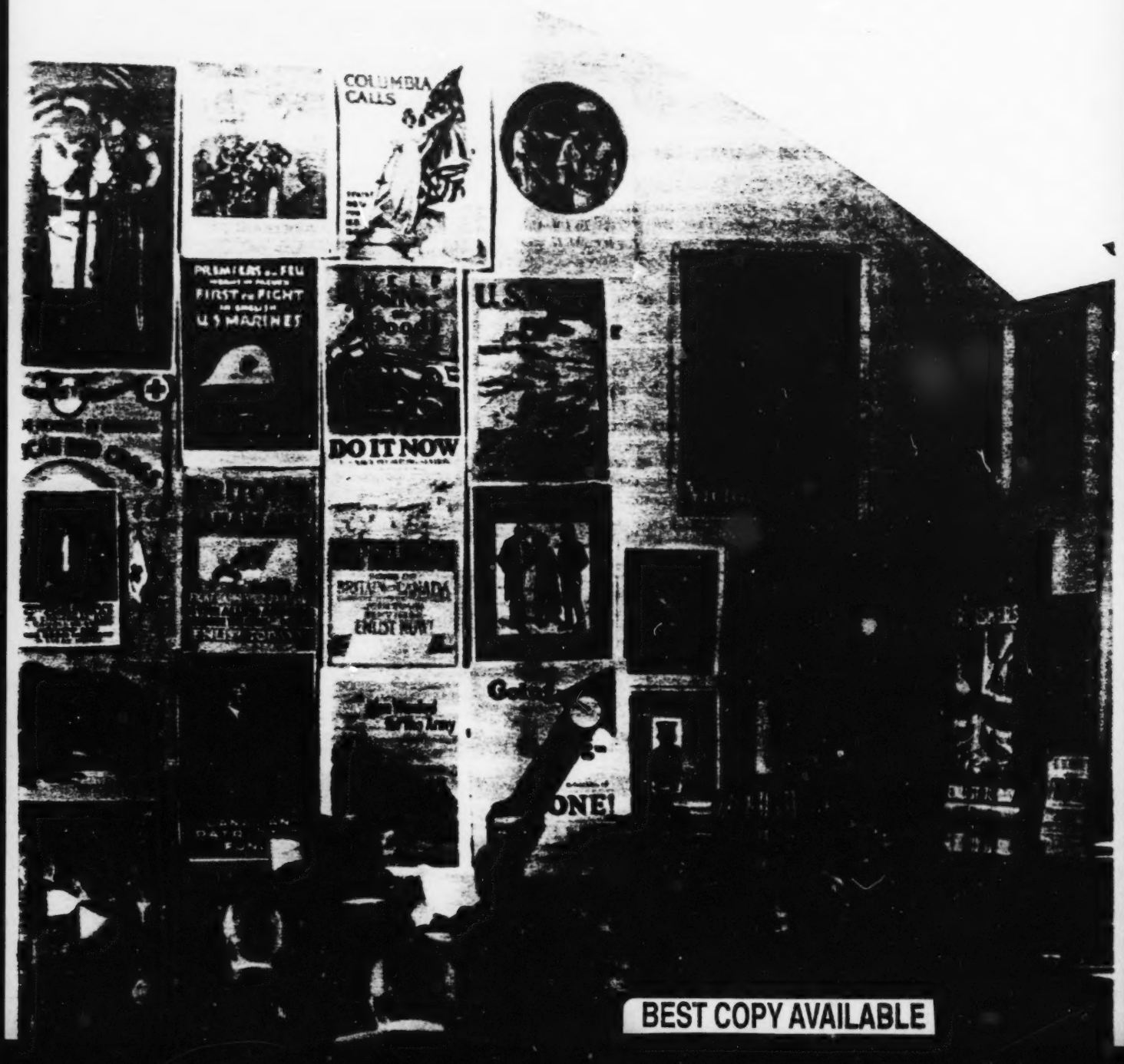
NATIONAL ARCHIVES



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Acknowledgments

This booklet was prepared by the Office of Public Programs, National Archives and Records Administration in conjunction with the exhibition *Uncle Sam Speaks: Broadsides and Posters from the National Archives*, which opened at the National Archives in February 1986. The booklet was compiled and written by Nancy E. Allyn and designed by Gerard Gagné, under the direction of Christina Rudy Smith, Exhibits Branch, Division of Exhibits and Educational Programs. Special appreciation is extended to William Cunliffe, Director, Special Archives Division.

A Note about the Illustrations

All broadsides and posters shown here are part of the holdings of the National Archives. They are referred to by record group (RG) number and title. The title for RG 360, Records of the Continental and Confederation Congresses and the Constitutional Convention, has been shortened to Records of the Continental Congress. The title for RG 45, Naval Records Collection of the Office of Naval Records and Library, has been shortened to Naval Records Collection.

Following each record group title, specific citations are provided in parentheses. The number code following most of the posters was assigned by the Still Pictures Branch of the National Archives and is used to identify posters within their holdings.

Artists' names, to the extent they are known, are provided in the first line of the caption. Titles are derived from the text on each poster or broadside. Dimensions are given in inches; width precedes height.

1

1 *Base Ball*, 1903

Linecut and letterpress, printed by Naegele & Co. Printer, Helena

24 x 36

RG 393 Records of the U.S. Army Continental Commands, 1821-1920 (Fort William Henry Harrison, Miscellaneous Records)

Published for the National Archives and Records Administration by the National Archives Trust Fund Board, 1986.

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Broadsides and posters from the National Archives.

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BROADSIDES AND POSTERS are vivid records of events, concerns, and ideas. Printed quickly in the heat of the moment, designed to be circulated and posted prominently, they are just as quickly forgotten when the moment passes. However, posted notices of the 18th and 19th centuries, as well as those made as recently as one week ago, are all documents of historical events, great and small. They are valued today for the historical and cultural clues they can provide, the concerns and emotions they record, and the aesthetic choices and styles they embody. Aside from their value as documents, many are saved simply because they are humorous, entertaining, and beautiful to look at.

This essay evolved from research done for the exhibition "Uncle Sam Speaks," a show of broadsides and posters drawn from the rich holdings of the National Archives. This essay, like the exhibition, is presented chronologically, beginning with broadsides from the American Revolution and ending with posters of the 1980s. Communication is essential for any government, but in a democracy there is a special requirement that the people be informed of actions and issues. The government has used broadsides throughout its history to convey information to the people. In addition, the government has always used posted notices for their persuasive power, to urge the people to support its programs. This publication (like the exhibition) attempts to show a variety of these posted notices that demonstrates how messages remain the same or change over time, and represents some of the interesting choices made through 200 years regarding language, artistic designs, and graphic styles.

The majority of broadsides and posters within the Archives holdings were made by the government and represent the government communicating to the people. The Archives also has a small number of posted notices that were made privately. Some of these have been included in this booklet because they represent concerns of individuals or groups of people that involve some aspect of the government.

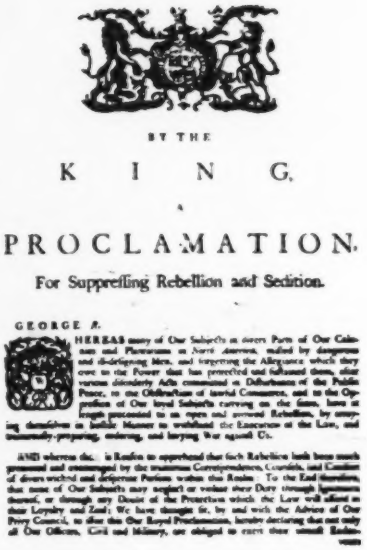
18th Century

By the United States in Congress Assembled. A Proclamation
—Broadside issued by the Continental Congress, 1788

A BROADSIDE is a single sheet of paper printed on one side. Designed to be circulated, broadsides are well-suited for speaking out on current events: editorializing, moralizing, proclaiming, and commenting. They first appeared in the 15th century with the invention of printing presses. By the 16th and 17th centuries broadsides were used in England as a cheap popular way to spread ideas and report events. In the American colonies broadsides appeared as soon as the first printing presses were set up. Colonial broadsides were created within a rich English tradition of broadside ballads, satirical or humorous poems, editorials, announcements, and advertisements. The broadside was a place for proclaiming complex ideas and arguments as well as entertaining a wide public with ribald verse.

The English government and the Continental Congress printed broadsides to communicate their acts, regulations, and proclamations to colonists. When colonists began to rebel against English rule, George III issued a two-page broadside in which he condemned acts of sedition and urged his "obedient and loyal subjects to use their utmost Endeavors to withstand and suppress such Rebellion, and to disclose and make known all Treasons and traitorous Conspiracies which they shall know to be against Us, Our Crown and Dignity" (fig. 2).

On December 6, 1775, the Continental Congress responded to George III's proclamation with a broadside printed by John Dunlap of Philadelphia (fig. 3). Entitled simply *In Congress*, this broadside defended the Congress against "aspersions which [George III's proclamation] is calculated to throw upon our cause." Both broadsides are individually important, but as a pair they hold even greater historical value. Together they supply a more complete understanding of the arguments used by both governments in defense of their respective positions. They also bring to life the rhetoric used when each government tried to influence the people.



BY THE

K I N G.

A

PROCLAMATION.

For Suppreſſing Rebellion and Sedition.

GEORGE R.

2

above:

2 *By The King, A Proclamation, Suppressing Rebellion and Sedition*, August 23, 1775

Letterpress, printed by Charles Eyre and William Strahan, London, for King George III of England

12¼ x 16½

RG 360 Records of the Continental Congress (Letters from George Washington, Item 152)

right:

3 *In Congress*, December 6, 1775

Letterpress, printed by John Dunlap, Philadelphia, for the Continental Congress

10⅝ x 16¼

RG 360 Records of the Continental Congress (Miscellaneous Papers. Broadsides Issued 1775-1788)

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IN CONGRESS.

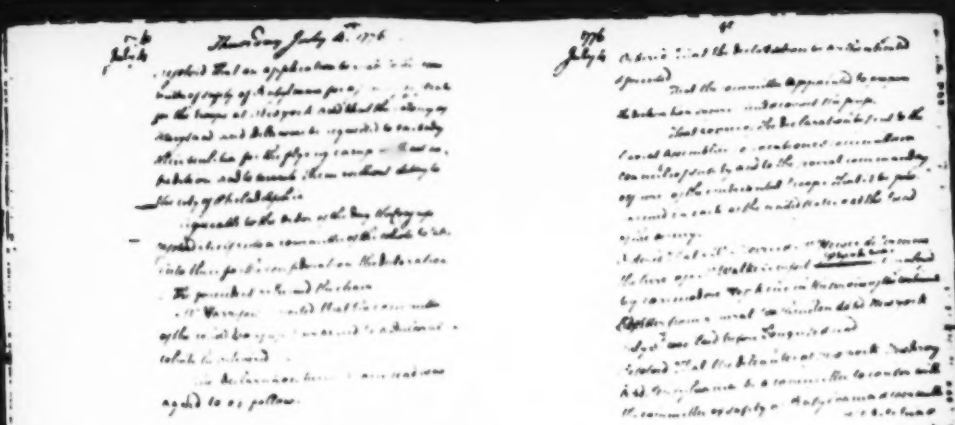
DECEMBER 6, 1775.

WE the Delegates of the United Colonies in North America have taken into our most serious consideration a Proclamation dated from the Court of St. James's on the [illegible] day of August last. The manifest design of it is to conceal and misrepresent, and, on that account, if we were a matter of no moment to us or to all, it ought to be the pride of these United Colonies, that a proclamation, which is a calculated to throw upon our conduct and us reproach, is so publick, the undeserved punishments, which it is prepared to prepare for our trouble.

We are accused of "forgetting the allegiance which we owe to the power that has protected and cherished us." Why all this ambiguity and obscurity in what ought to be so plain and obvious, as that he who runs may read it? What allegiance is it that we forget? Allegiance to Parliament! We never owed any allegiance to Parliament. Allegiance to the King! Our words have ever avowed it, and our conduct has ever been conformable with it. We condemn, and with reason in our hardiness, reliance which Parliament will not [illegible] our [illegible] upon the claim and exercise of unconstitutional powers, to which another branch of the Crown or Parliament never pretended. If the British Constitution, our full information, were to end in destruction, upon us, it would be [illegible] by defending the former. We should abandon all claim to the character of freemen, if we submitted to the claims of the British Parliament to tax inhabitants, and the assertion pretended to be established, and the exercise practised in consequence of such claims on the part of the Crown, against us. Our fathers [illegible] provided remedy against the usurpations of tyranny and lawless power on the part of the Crown. On which the [illegible] of this branch of [illegible] is founded by the most convenient and the most unbounded of our enemies, that we have forfeited any of the just powers of the Crown, or any legal power of Government, by [illegible] Why, then, are we accused of forgetting our allegiance? We have practised [illegible] they? We have called in question only the right to tax us [illegible] by the Crown. The powers of allegiance remain [illegible] of them our adherence to the tyranny of an [illegible] legal power.

It is charged upon us, we have grounded [illegible] upon open and avowed rebellion. In what does this rebellion consist? It is charged—Assuming ourselves to be the [illegible] Congress, we have presumed to make [illegible] and having our regards to the King, we have set up [illegible] upon us, but such as have been established for us by our ancestors, and dwelt on them [illegible] by the [illegible] of our fathers. What have [illegible] this? Have we [illegible] Have we [illegible] declared [illegible] and we shall rejoice every thing, do every thing, and suffer every thing in the cause. To support our laws, and our liberties established by our laws, we have prepared, ordered, and levied war: But in what instance, or against the King? We never lifted a sword against him. We never [illegible] him as the Confederacy [illegible] have done. That title we by [illegible] do no wrong. The [illegible] and illegal murders, which we oppose, have no foundation in the royal authority. We will not, we are sure, [illegible] the defender, or betrayer the King, and his Ministers: Happy it would have been for some former Princes, had it been always preserved on the part of the Crown!

Besides all this we observe, on the part of the government, that "rebellion" is a term understood and unknown in the law. It might have been expected, that a proclamation, which, by the British constitution, has no other operation than merely that of enforcing what is already law, would have had a known legal basis to have rested upon. A known legal basis to have rested upon. A misunderstanding between the inhabitants of Great-Britain and their brethren in America is produced, in some views, much [illegible] to individuals, and much [illegible] to the publick. By what criterion shall one, who is unwilling to break off this correspondence, and, in the [illegible] manner, [illegible] to unpopular hostility to the dreadful consequences threatened in this proclamation, [illegible] whether he shall be regulated by [illegible] or admonished not to carry on correspondence with the persons now in rebellion in the colonies. How shall he ascertain who are in rebellion, and who are not? He concludes the law to have the measure of the supposed crime: He is to learn the measure of the supposed crime: He is to learn the measure of the law from the lawyer. This, in a country where it has been often said, and formerly with justice, that the government is by law and not by men, might render him perfectly safe. But now [illegible] have been [illegible] danger [illegible] in the hands of chiefs in power. Information is commanded to be given to one of the Secretaries of State of all persons "who shall be found carrying on correspondence with the persons in rebellion, in order to bring to condign punishment the authors, promoters or abettors of such dangerous designs." Let us suppose, for a moment, that the [illegible] persons in the colonies are to remain [illegible] and loyal [illegible] who carry on correspondence with them, might learn, by [illegible] which Britons are [illegible] to know, how to [illegible] their duty. Does it follow that all correspondence with them [illegible] be prohibited? It might have been intended to [illegible] them of their danger, and to exclude them from their country. By what law of [illegible] a correspondence with a subject merits [illegible] punishment, which is [illegible] and [illegible] with them in an [illegible] do we enable them to carry [illegible] which [illegible] are [illegible] on the part of the [illegible] Can practice [illegible] the [illegible] of [illegible] Can practice [illegible] the law [illegible] [illegible] [illegible]



IN CONGRESS, JULY 4, 1776.

A DECLARATION

BY THE REPRESENTATIVES OF THE

UNITED STATES OF AMERICA,

IN GENERAL CONGRESS ASSEMBLED.

WHEN in the Course of human Events, it becomes necessary for one People to dissolve the Political Bands which have connected them with another, and to assume among the Powers of the Earth, the separate and equal Station to which the Laws of Nature and of Nature's God entitle them, a decent Respect to the Opinions of Mankind requires that they should declare the causes which impel them to the separation.

WE HOLD these Truths to be self-evident, that all Men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness. Prudence, indeed, will dictate that Governments long established should not be changed for light and transient causes; and accordingly all experience hath shewn, that mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long Train of Abuses and Usurpations, pursuing invariably the same Object evinces a Design to reduce them under absolute Despotism, it is their Right, it is their Duty, to throw off such Government, and to provide new Guards for their future Security. Such has been the patient Sufferance of these Colonies; and such is now the Necessity which constrains them to alter their former Systems of Government. The History of the present King of Great Britain is a History of repeated Injuries and Usurpations, all having in direct Object the Establishment of an absolute Tyranny over these States. To prove this, let Facts be submitted to a candid World.

He has refused his Assent to Laws, the most wholesome and necessary for the public Good.

He has forbidden his Governors to pass Laws of immediate and pressing Importance, unless suspended in their Operation till his Assent should be obtained; and when so suspended, he has utterly neglected to attend to them.

He has refused to pass other Laws for the Accommodation of large Districts of People, unless those People would relinquish the Right of Representation in the Legislature, a Right inestimable to them, and formidable to Tyrants only.

He has called together Legislative Bodies at Places unusual, uncomfortable, and distant from the Depository of their public Records, for the sole Purpose of fatiguing them into Compliance with his Measures.

He has dissolved Representative Houses repeatedly, for opposing with manly Firmness his Invasions on the Rights of the People.

He has refused for a long Time, after such Dissolutions, to cause others to be elected; whereby the Legislative Powers, incapable of Annihilation, have returned to the People at large for their exercise; the State remaining in the mean time exposed to all the Dangers of Invasion from without, and Convulsions within.

He has endeavored to prevent the Population of these States; for that Purpose obstructing the Laws for Naturalization of Foreigners; refusing to pass others to encourage their Migrations hither, and raising the Conditions of new Appropriations of Lands.

He has obstructed the Administration of Justice, by refusing his Assent to Laws for establishing Judiciary Powers.

He has made Judges dependent on his Will alone, for the Tenure of their Offices, and the Amount and Payment of their Salaries.

He has erected a Multitude of new Offices, and sent hither Swarms of Officers to harass our People, and eat out their Substance.

He has kept among us, in Times of Peace, standing Armies without the Consent of our Legislatures.

He has affected to render the Military independent of and superior to the Civil Power.

He has combined with others to subject us to a Jurisdiction foreign to our Constitution, and unacknowledged by our Laws; giving his Assent to their Acts of pretended Legislation:

For quartering large Bodies of Armed Troops among us:

For protecting them, by a mock Trial, from Punishment for any Murders which they should commit on the Inhabitants of these States:

For cutting off our Trade with all Parts of the World:

For imposing Taxes on us without our Consent:

For depriving us, in many Cases, of the Benefits of Trial by Jury:

For transporting us beyond Seas to be tried for pretended Offences:

For abolishing the free System of English Laws in a neighbouring Province, establishing therein an arbitrary Government, and enlarging its Boundaries so as to render it at once an Example and fit Instrument for introducing the same absolute Rule into these Colonies:

For taking away our Charters, abolishing our most valuable Laws, and altering fundamentally the Forms of our Governments:

For suspending our own Legislatures, and declaring themselves invested with Power to legislate for us in all Cases whatsoever.

He has abdicated Government here, by declaring us out of his Protection and waging War against us.

He has plundered our Seas, ravaged our Coasts, burnt our Towns, and destroyed the Lives of our People.

He is at this Time transporting large Armies of foreign Mercenaries to compleat the Works of Death, Desolation, and Tyranny, already begun with circumstances of Cruelty and Perfidy, scarcely paralleled in the most barbarous Ages, and totally unworthy the Head of a civilized Nation.

He has constrained our fellow Citizens taken Captive on the high Seas to bear Arms against their Country, to become the Executioners of their Friends and Brethren, or to fall themselves by their Hands.

He has excited domestic Insurrections amongst us, and has endeavored to bring on the Inhabitants of our Frontiers, the merciless Indian Savages, whose known Rule of Warfare, is an undistinguished Destruction, of all Ages, Sexes and Conditions.

In every stage of these Oppressions we have Petitioned for Redress in the most humble Terms: Our repeated Petitions have been answered only by repeated Injury. A Prince, whose Character is thus marked by every act which may define a Tyrant, is unfit to be the Ruler of a free People.

Nor have we been wanting in Attentions to our British Brethren. We have warned them from Time to Time of Attempts by their Legislature to extend an unwarrantable Jurisdiction over us. We have reminded them of the Circumstances of our Emigration and Settlement here. We have appealed to their native Justice and Magnanimity, and we have conjured them by the Ties of our common Kindred to disavow these Usurpations, which, would inevitably interrupt our Connections and Correspondence. They too have been deaf to the Voice of Justice and of Consanguinity. We must, therefore, acquiesce in the Necessity, which denounces our Separation, and hold them, as we hold the rest of Mankind, Enemies in War, in Peace Friends.

WE, therefore, the Representatives of the UNITED STATES OF AMERICA, in GENERAL CONGRESS, Assembled, appealing to the Supreme Judge of the World for the Rectitude of our Intentions, do, in the Name, and by Authority of the good People of these Colonies, solemnly Publish and Declare, That these United Colonies are, and of Right ought to be, FREE AND INDEPENDENT STATES; that they are Absolved from all Allegiance to the British Crown, and that all political Connection between them and the State of Great-Britain, is and ought to be totally dissolved; and that as FREE AND INDEPENDENT STATES, they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which INDEPENDENT STATES may of right do. And for the support of this Declaration, with a firm reliance on the Protection of divine Providence, we mutually pledge to each other our Lives, our Fortunes, and our sacred Honor.

Signed by ORDER *and in behalf of the* CONGRESS,

JOHN HANCOCK, PRESIDENT.

ATTEST.
CHARLES THOMSON, SECRETARY.

PHILADELPHIA: PRINTED BY JOHN DUNLAP.

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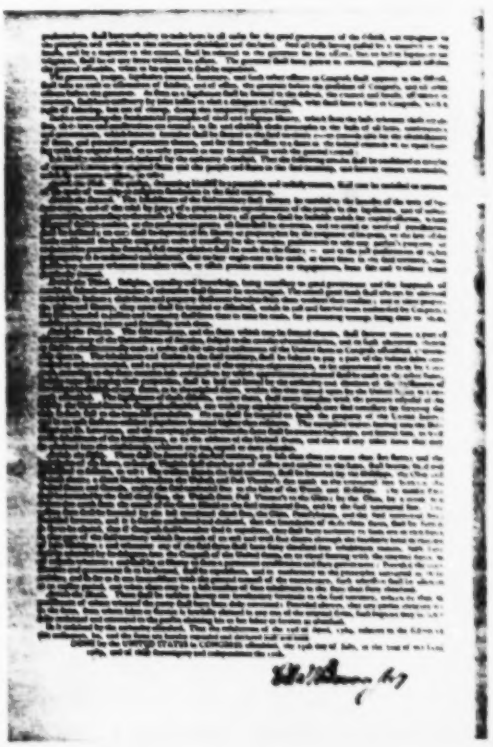
The most important broadside in the records of the National Archives is the Dunlap broadside of the Declaration of Independence. In the evening of July 4, 1776, John Dunlap printed the draft of the Declaration of Independence that Congress had approved that day. By the next day the broadside was ready to be distributed. Congress reserved one copy and inserted it into the rough journal of the Continental Congress for the 4th of July (fig. 4). This is the Archives' copy and it remains in the rough journal to the present day. Congress directed that the broadsides be distributed to the states and to the commanding officers of the Continental troops. The Dunlap broadside was the first printed version of the Declaration of Independence and the first vehicle for transmitting the Declaration to the people. It supplied the exact text for all subsequent printed versions, as well as for the famous engrossed copy which was signed by all the delegates and is on permanent display at the National Archives.

The government printed broadsides during the Revolutionary War to distribute orders, post the progress of the war, and keep up the morale of the people. They were an important form of communication between government and people, and they contain the sense of urgency prevalent during the war. Broadsides from the postwar years seem less exciting, but they played a critical role in the survival of the new United States; they informed people of the setting up of their new system of government. Broadsides were used in conjunction with newspapers to communicate laws, proclamations, and ordinances to the people.

A well-known early broadside is the *Ordinance for the Government of the Territory of the United States, North-West of the River Ohio*, commonly called the Northwest Ordinance of 1787 (fig. 5). This document is called a broadsheet instead of a broadside because it was printed on both sides of one sheet of paper. It provided for self government of the territory northwest of the Ohio River, and guaranteed settlers within the territory civil and religious liberties that were guaranteed to all Americans by the ratification of the Bill of Rights in 1791.

An Ordinance for the Government of the Territory of the United States, North-West of the River Ohio.

5



left:

4 *In Congress, July 4, 1776. A Declaration by the Representatives of the United States of America, in General Congress Assembled*, July 4, 1776

Letterpress, printed by John Dunlap for the Continental Congress

14¼ x 18

This broadside was inserted with wafers of wax into the Rough Journal of the Continental Congress to complete the record for July 4, 1776.

RG 360 Records of the Continental Congress (Rough Journals, 1774-1789, Item 1)

right:

5 *An Ordinance for the Government of the Territory of the United States, North-West of the River Ohio*, July 13, 1787

Letterpress, printed (on both sides of one sheet) for the Confederation Congress

8⅛ x 12½

RG 360 Records of the Continental Congress (Miscellaneous Papers, Broadsides Issued 1775-1788)

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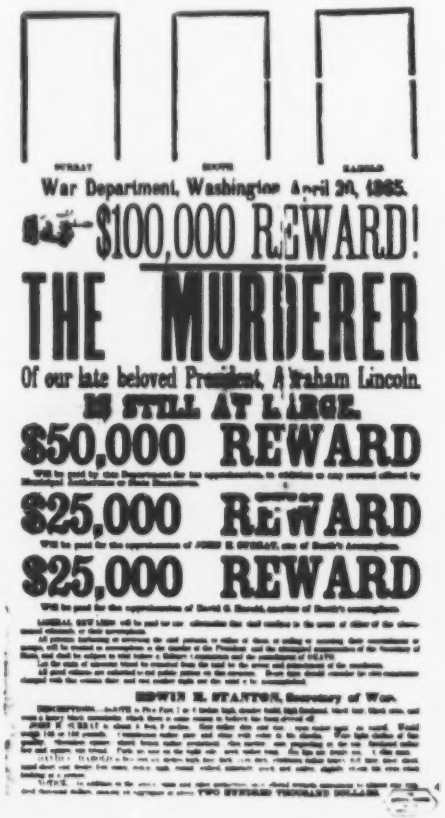
19th Century

Americans! You are now called upon . . .
—Broadside issued by the Washington National Monument Society, 1835

BROADSIDES AND POSTERS from the 19th century reflect many aspects of running the country: maintaining territories in the interior of the country and responding to events overseas. They remind us of events and characters in our history, such as the assassination of Abraham Lincoln and the outlaws Butch Cassidy and the Sundance Kid (figs. 6 and 10).

One task the government has had throughout its history is to maintain a military service. *Fresh Beef* announced, in 1829, that the government was soliciting bids for keeping the troops fed (fig. 7). This broadside is an interesting forerunner of the present-day bid and contract system used by the government. The recruitment poster *Men Wanted for the Army* conveys not only the uniforms and cavalry regalia of 1908 but also a serene image of military order in the shadow of the Rocky Mountains (fig. 8).

The form of the broadside changed during the 19th century. Lengthy complex discourses common during the time of the Revolution gradually disappeared in favor of text that was abbreviated and highly punctuated. Styles of type became bolder and more decorative. Often one broadside contained several styles of type, large and small, arranged in an eye-catching pattern. The mid-century broadside announcing the $100,000 reward for information leading to the arrests of John Wilkes Booth and his accomplices has at least seven different styles with the attention-getting words "reward" and "murderer" printed very large (fig. 6). Concurrent with these changes was the increasing use of simple line drawings and designs to further attract attention.



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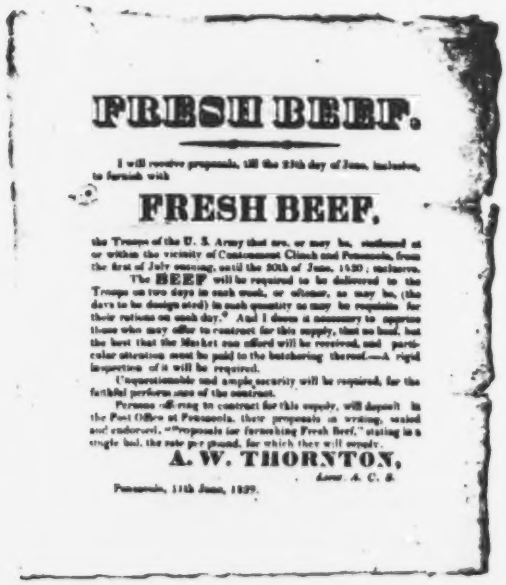

7

above:

6 *The Murderer of Our Late Beloved President, Abraham Lincoln, Is Still at Large*, April 20, 1865

Letterpress, printed for the War Department

12⅞ x 24

RG 94 Records of the Adjutant General's Office, 1780's-1917 (General Records, Letters Received, 1861-1870, oversize)

7 *left:*

Fresh Beef, June 11, 1829

Letterpress, printed for the U.S. Army

9¼ x 10½

RG 92 Records of the Office of the Quartermaster General (Consolidated Correspondence File of the Office of the Quartermaster General)

8 *right:*

Michael P. Whelan, *Men Wanted for the Army*, ca. 1908

Color lithograph, printed by American Lithographic Co. for the U.S. Army

29⅛ x 40

RG 94 Records of the Adjutant General's Office, 1780's-1917 (94-WP-19)

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Men Wanted for the Army

APPLY AT

Recruiting Station.

THE GREAT HEALTH DRINK
HIRES IMPROVED ROOT BEER
Say! YOU OUGHT TO DRINK
Hires' Rootbeer

Colorful posters as we know them today developed from lithography, a way of mass-producing a multicolored image that was first developed in Munich in 1798. With the development of sophisticated lithographic printing presses, posters appeared in the United States by the end of the 19th century and were picked up quickly to advertise products and events. *The Great Health Drink*, circa 1892, came to the Archives as a record in a court case involving a trademark dispute with the Charles E. Hires Co. as the plaintiff. It is a good example of American commercial posters (fig. 9). The image on this type of poster would have been copied from a drawing or painting by a professional and usually anonymous lithographer. Each color was applied by hand on a separate plate with a lithographic crayon. The rich range of colors in a single poster was achieved by printing one color plate on top of the next. (The process used today, called offset lithography, is essentially the same although the machinery is more sophisticated, and the transfer of color to each plate is done entirely photomechanically.)

In contrast to these strictly commercial posters are the artistic posters printed in the 1890s to advertise books and periodicals. These posters were very popular. In addition to promoting books or magazines, the posters themselves were bought by a large and enthusiastic audience. Poster artists such as Edward Penfield, William Bradley, Ethel Reed, Maxfield Parrish, and Will Carqueville were household names. The "poster craze," as it came to be called, was short-lived, lasting only through the decade of the 1890s, but it brought to the public fresh graphic designs and daring new artistic ideas.

The government was slow to take advantage of this new medium. By 1908 the Army had produced several recruitment posters of which *Men Wanted for the Army* is an example (fig. 8). But it was not until 1917 that the government had an urgent need to send messages to a large audience, a need for which posters were perfectly suited.

Pinkerton's National Detective Agency.

$2,000.00 REWARD.

CIRCULAR No. 1.

DENVER, Colo., November 14th, 1904.

THE FIRST NATIONAL BANK OF WINNEMUCCA, Nevada, a member of THE AMERICAN BANKERS' ASSOCIATION, was robbed of $32,640 at the noon hour, September 19th, 1900, by three men who entered the bank and held up the cashier and four other persons. Two of the robbers secured horses and a third a Winchester rifle. They compelled the five persons to go into the inner office of the bank while the robbers were committing

At least $31,000 was in $20 gold coin; $1,200 in $5 and $10 gold coin; the balance in currency, including one

Since the issuance of circular No. 1, dated Denver, Colo., May 14th, 1901, and circular No. 2, dated Denver, Colo., February 3rd, 1903, it has been positively determined that two of the men who committed this robbery were

1. GEORGE PARKER, alias "HUTCH" CASSIDY, alias GEORGE CASSIDY, alias INGERFIELD.

2. HARRY LONGBAUGH, alias "KID" LONGBAUGH, alias HARRY ALONZO, alias "THE SUNDANCE KID."

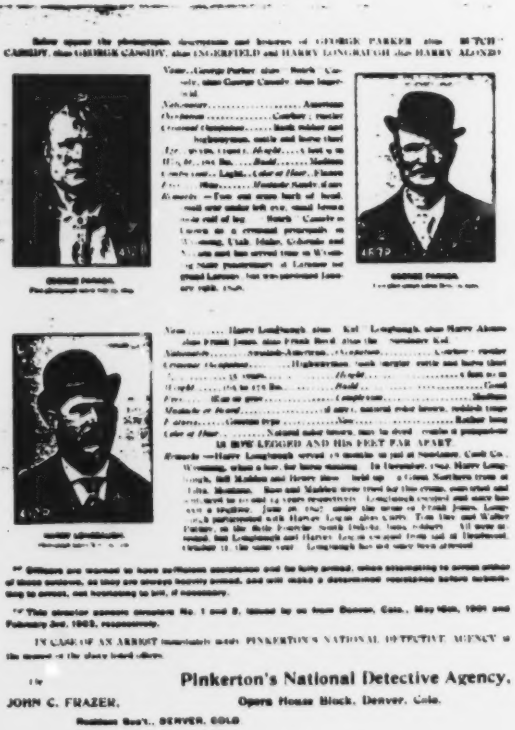
PARKER and LONGBAUGH are members of the HARVEY LOGAN alias "KID" CURRY band of horse and train (express) hold up

For the arrest, conviction and surrender to an authorized officer of the State of Nevada of each and either of the men who robbed the FIRST NATIONAL BANK OF WINNEMUCCA, the following reward is offered by THE FIRST NATIONAL BANK OF WINNEMUCCA

$1,000 FOR EACH ROBBER. ALSO 25 PER CENT. IN PROPORTIONATE SHARES OF ALL MONEY RECOVERED.

Details concerning information relating to the arrest or conviction of any of the robbers will be treated as above as to the reward

10



Pinkerton's National Detective Agency.

JOHN C. FRAZER, Opera House Block, Denver, Colo.

left:

9 *The Great Health Drink*, ca. 1892

Color lithograph, printed by Knapp Co. Lith., New York, for the Charles E. Hires Co., Philadelphia

29 x 41

RG 21 Records of District Courts of the United States, National Archives—Kansas City Branch

above:

10 *Pinkerton's National Detective Agency*, November 14, 1904

Letterpress, printed for Pinkerton's National Detective Agency

17⅛ x 11

RG 84 Records of the Foreign Service Posts of the Department of State (Tahiti Consular Post Files)

BEST COPY AVAILABLE

World War I

How Art put on Khaki and went into action
—Will Irwin, Thoughts Inspired by a Wartime Billboard, no date

IN APRIL 1917, when Congress declared war on Germany, President Wilson faced a nation deeply divided about the war. Some supported the English, some the Germans, and some were pacifist, advocating noninvolvement. In the eyes of the government, differing beliefs, normally cherished in a democracy, may suddenly become a threat to a nation on the verge of war. To lessen the threat, the government might feel it necessary to restrict certain freedoms of expression and to persuade the people to willingly cooperate with the curtailment of their freedoms and to sacrifice their own comforts—and their own sons—to aid in the war effort. During World War I the government relied heavily on voluntary censorship and sacrifice to the end of winning the war.

In 1917 posters became a key element in the government's campaign to unify people in support of the war. In a world without television or radio, posters could spread the word—in the form of short, gripping messages combined with powerful images—rapidly to a very large audience. By 1917 the way was paved for the appearance of war posters. Advertising posters were a common sight, and many people who had collected posters during the "poster craze" of the 1890s had them in their homes. Many of the artists called upon to design war posters were familiar and even beloved for their prewar illustrations in weekly and monthly magazines. The first war posters exploded onto the scene on April 14, 1917, when the Women's Suffrage Party, aided by the Boy Scouts, covered the city of New York with 20,000 recruitment posters. Wartime poster production in the United States was higher than in any other belligerent country.

Immediately after committing the country to war, Wilson appointed a Committee on Public Information (CPI), headed by a well-known journalist George Creel. The CPI was responsible for distributing information about the war that was in the government's best interests. It relied on voluntary censorship of the press and encouraged the publication of items designed to inspire confidence, enthusiasm, and service from the American people. Creel quickly saw the need for enlisting artists who could make illustrations for advertisments and posters. He wrote: "Art is to be conscripted no less than manhood," and asked Charles Dana Gibson, then president of the Society of Illustrators in New York, to select artists to help the CPI. Inspired by the call to duty, the entire Society of Illustrators joined the CPI as the Division of Pictorial Publicity (DPP), with Gibson as their leader.

Although the DPP was not responsible for every government war poster, it did oversee the production of approximately 700 designs. It served as the middleman between capable artists and agencies that needed posters. For each poster needed, a special committee within the DPP would handpick the artist they believed best suited for the job. The selected artists volunteered their time and materials. Gibson called for posters of the highest quality, and he urged artists to stress the spiritual side of the conflict, to represent ideals—the spirit of the war—rather than physical facts. As one artist said, "The game of war has its horrible side, but it is not advisable to look upon that side in a poster."

TEAM WORK WINS!
Your work here makes their work over there possible
With your help they are invincible
Without it they are helpless

12

right:

11 L. N. Britton, *Warning! Consider the Possible Consequences If You Are Careless in Your Work*, not dated

Color lithograph, printed by Latham Litho and Printing Co.

28½ x 41

RG 45 Naval Records Collection (45-WP-296)

above:

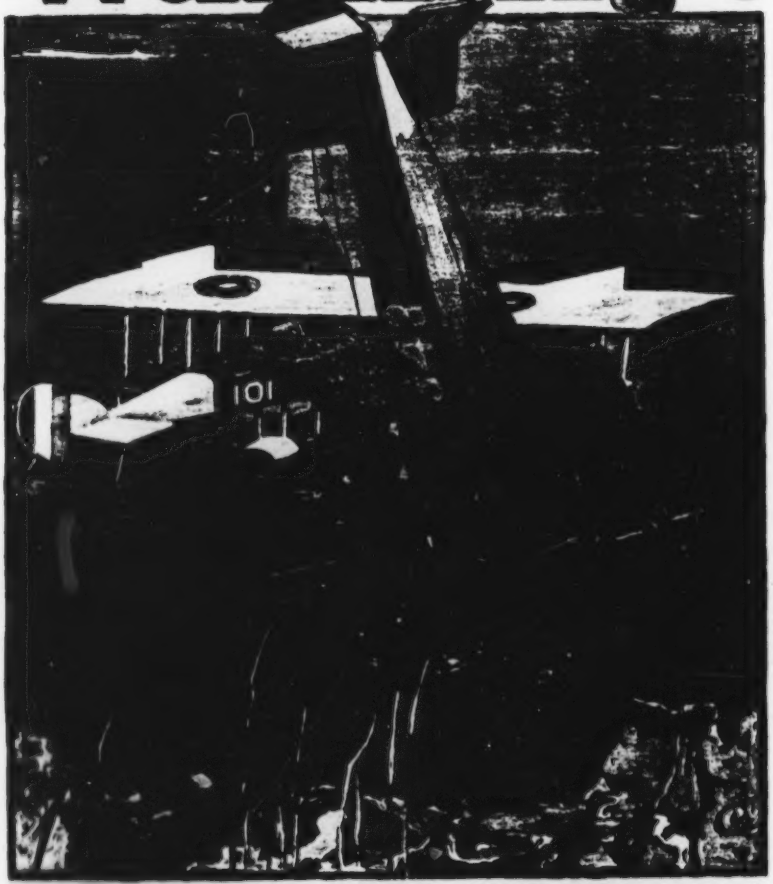
12 Roy Hull Still, *Team Work Wins!* not dated

Color lithograph, printed by John E. Eggers Co., Inc., for the Ordnance Department, U.S. Army

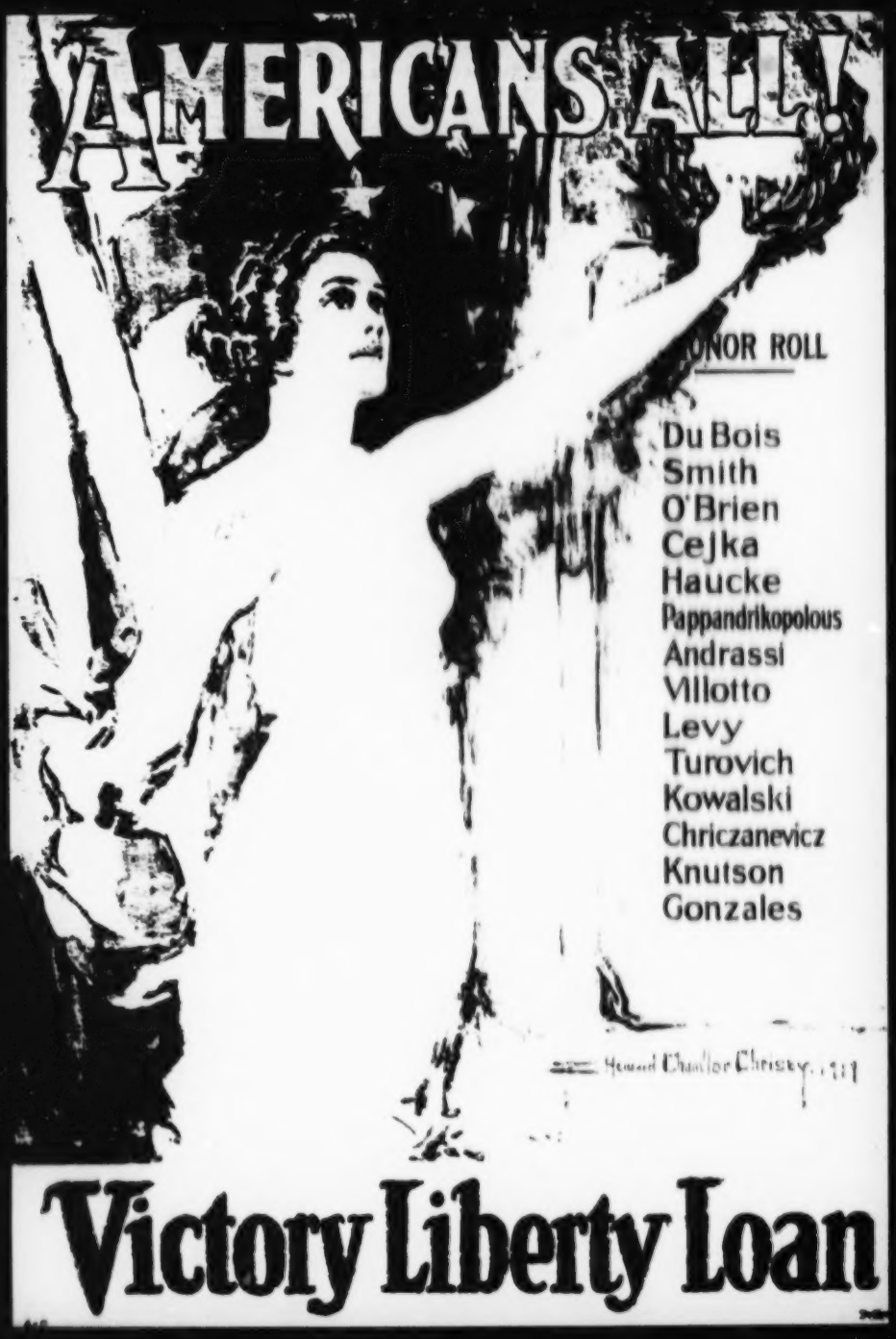
27¼ x 42

RG 4 Records of the U.S. Food Administration (4-P-9)

Warning!



CONSIDER THE POSSIBLE CONSEQUENCES IF YOU ARE CARELESS IN YOUR WORK


AMERICANS ALL!
ONOR ROLL
Du Bois
Smith
O'Brien
Cejka
Haucke
Pappandrikopolous
Andrassi
Villotto
Levy
Turovich
Kowalski
Chriczanevicz
Knutson
Gonzales
Victory Liberty Loan

14

The first posters to appear called for men and money, and employed a variety of strategies for delivering messages. *Treat 'Em Rough* was a particularly vivid recruitment poster, challenging men symbolically and graphically with the ferocity of trench warfare (fig. 13). Joseph Pennell, who in peacetime was well known for his picturesque drawings of New York, depicted New York Harbor in flames in the poster *That Liberty Shall Not Perish From the Earth* (fig. 14). Pennell showed warfare on American soil to frighten people into buying bonds. Howard Chandler Christie presented a different image in *Americans All* for the Victory Loan of 1919 (fig. 15). One of his famous Christie Girls, thinly disguised as the spiritually uplifting figure of Columbia, calls forth pride in the nation's sacrifices and victory to urge people to buy more bonds.

13

above right:

13 Aughet Mistaf (or Mutaf), *Treat 'Em Rough!*, not dated

Color lithograph, printed by National Printing and Engraving Co. for the Tanks Corps, U.S. Army

28 x 41

RG 4 Records of the U.S. Food Administration (4-P-8)

above left:

14 Joseph Pennell, *That Liberty Shall Not Perish From the Earth*, 1919

Photomechanical lithograph, printed by Ketterlinus Co. for the War Loan Organization

30 x 41

RG 53 Records of the Bureau of the Public Debt (53-WP-2B)

opposite:

15 Howard Chandler Christie, *Americans All!* 1919

Photomechanical lithograph, printed by Forbes, Boston, for the War Loan Organization

26¼ x 40

RG 53 Records of the Bureau of the Public Debt (53-WP-4C)

left:

16 Maginel Wright Enright, *Follow the Pied Piper*, 1918

Color lithograph, printed by the Graphic Co. for the Department of the Interior

16 x 20

RG 45 Naval Records Collection (45-WP-266)

16

The next posters to appear were those concerned with efforts on the home front. *Consider the Possible Consequences* delivered a lengthy message coupled with a colorful but dreadful image reminding workers to be conscientious when building war materiel (fig. 11). *Team Work Wins* spurred war workers on by likening them to soldiers (fig. 12). The U.S. Food Administration produced many fine posters to urge Americans to conserve food. Edward Penfield, perhaps the country's best known poster artist, designed *Save Wheat* (fig. 17). Maginel Wright Enright, who was a prominent illustrator of children's books, drew Uncle Sam followed by a string of children in her gentle poster *Follow the Pied Piper* for the School Garden Army (fig. 16). These posters, like most produced at this time, avoided depicting the grim reality of war in favor of decorative, gentle, or idealized images. Even the soldier in *Feed a Fighter*, drawn by illustrator Wallace Morgan who actually went to Europe to record scenes of war on the spot, is portrayed in a moment of rest (fig. 18). The poster allows one to sympathize with soldiers without actually going into the trenches with them.

When the armistice was declared, posters continued to be made on the home front to appeal for money and food for wartorn countries. When millions of soldiers returned and resumed former jobs, and the number of jobs dwindled as wartime contracts were cancelled, there was a period of strikes and unrest. The Department of Labor produced several interesting posters to smooth the transition from a wartime to a peacetime economy and to urge cooperation between workers and veterans (fig. 19).

Will you help the Women of France?
SAVE
WHEAT
They are struggling against starvation and trying to feed not only themselves and children: but their husbands and sons who are fighting in the trenches
UNITED STATES FOOD ADMINISTRATION

17

19

above:

17 Edward Penfield, *Will You Help the Women of France? Save Wheat*, not dated

Color lithograph, printed by W. F. Powers Co. for the Department of the Interior

56 x 36

RG 4 Records of the U.S. Food Administration (4-P-135)

right:

18 Wallace Morgan, *Feed a Fighter*, not dated

Photomechanical lithograph, printed by the Strobridge Lithographic Co. for the Department of the Interior

21 x 29

RG 4 Records of the U.S. Food Administration (4-P-136)

left:

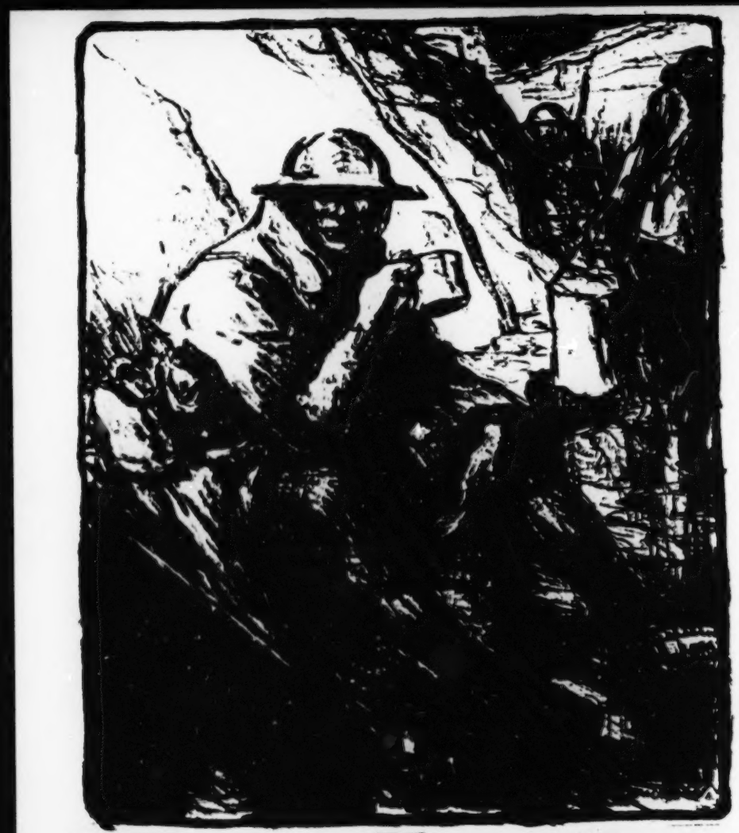
19 Gerrit A. Beneker, *The Past Is Behind Us, the Future Is Ahead*, 1918

Color lithograph, printed by S. Hoen & Co. for the Department of Labor

15 x 20

RG 287 Publications of the U.S. Government (287-L.1.9-P26)

BEST COPY AVAILABLE



FEED a FIGHTER

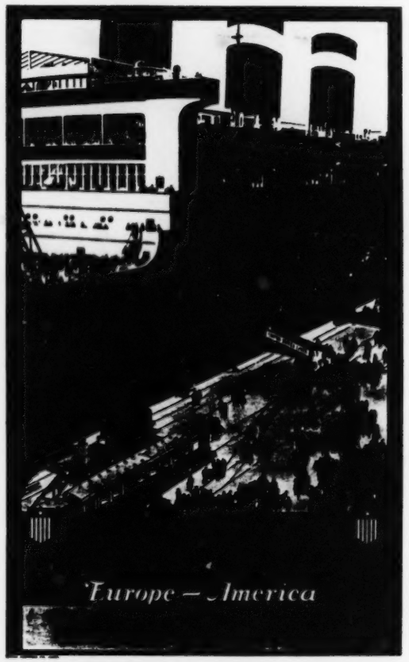
Eat only what you need –
Waste nothing –
That he and his family
may have enough

Between the Wars

America's present need is not heroics but healing; not nostrums but normalcy . . .
—Warren G. Harding, 1920

AS THE COUNTRY SETTLED DOWN after World War I, the government produced far fewer posters. But posters had proven themselves an effective form of mass communication; agencies continued to use them to convey peacetime concerns for improving industry, promoting health and education, and celebrating the nation's natural beauty.

New messages and images in postwar posters reflect the country's transition from war to peacetime. *Look, Why Freeze?* shows how messages on military recruitment posters swung from an emphasis on heroism and sacrifice to a peacetime emphasis on personal benefits of signing up—travel, education and recreation (fig. 20). *United States Lines, Leviathan at Southampton* shows a ship that was originally built in Germany for the Hamburg-Amerika Line but in 1917 was confiscated by the U.S. Government and used to transport troops to Europe (fig. 21). After the war the ship again became a luxury liner, this time for the United States. This poster reflects a new modernist aesthetic that originated in Europe and filtered through American graphic arts during the 1920s and 1930s. The sleek glittering ship, decorated with tiny people and portholes and topped with great smokestacks, celebrates both in style and subject matter an excitement with modern technology. *Air Mail Is Socially Correct* is perhaps the most surprising of these transitional posters (fig. 22). One of the by-products of the war was airmail service provided by the U.S. Post Office using army airplanes. This poster shows the government entering the world of social etiquette in 1920, persuading ladies to use airmail for personal correspondence.



21

20

left:

20 *Look, Why Freeze?* 1925

Photomechanical lithograph, printed for the U.S. Navy
15⅛ x 15⅛
RG 287 Publications of the U.S. Government (287-N17.232:C12)

above:

21 *United States Lines, Leviathan at Southampton*, not dated

Color lithograph, printed for the U.S. Lines
24¼ x 39¼
RG 32 Records of the U.S. Shipping Board (32-P-1)

right:

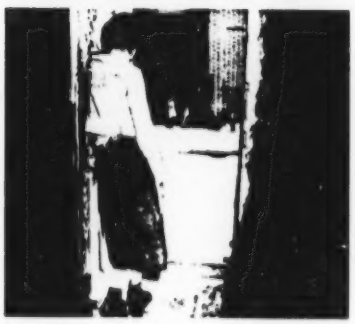
22 John McEwan, *Air Mail Is Socially Correct*, 1920

Photomechanical lithograph, printed by the U.S. Army Engineer Reproduction Plant for the U.S. Post Office
14 x 20
RG 287 Publications of the U.S. Government (287-P1.26:Af72)

BEST COPY AVAILABLE

ROOM SERVICE
GEORGE ABBOTT'S SMASH HIT
ST. CHARLES THEATRE

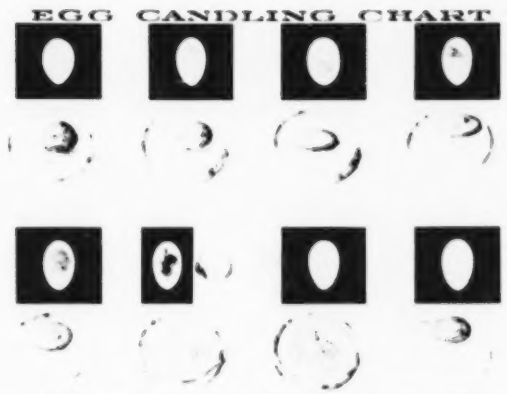
26


THERE'S DANGER
when people tire too easily
when minds are slow to think
when bodies can't fight disease

27

DEATH RIDES THE FOREST
WHEN MAN IS CARELESS

25



23 BUREAU OF CHEMISTRY, U.S. DEPARTMENT OF AGRICULTURE

above:

23 H. M. P., *Egg Candling Chart*, 1914

Color lithograph, printed by Breuker & Kessler Co. for the Bureau of Chemistry, Department of Agriculture

24⅞ x 19

RG 287 Publications of the U.S. Government (287-A7.2 EG3)

right:

24 Dorothy Waugh, *Adventures of Today Are the Memories of Tomorrow*, 1934

Color lithograph, printed by Burland Printing Co. for the National Park Service, Department of the Interior

27 x 40

RG 287 Publications of the U.S. Government (287-I29.20 P84 no.6)

opposite right:

25 *Death Rides the Forest When Man Is Careless*, 1933

Color lithograph, printed for the Forest Service, Department of Agriculture

10⅜ x 16⅞

RG 287 Publications of the U.S. Government (287-A13.203 D34 933)

opposite above left:

26 *Room Service*, not dated

Serigraph, printed for the Federal Theater Project, Works Progress Administration

28 x 42

RG 69 Records of the Work Projects Administration (69-TP-207)

opposite below left:

27 *There's Danger*, 1941

Photomechanical lithograph, printed by the Government Printing Office for the Extension Service of the Department of Agriculture

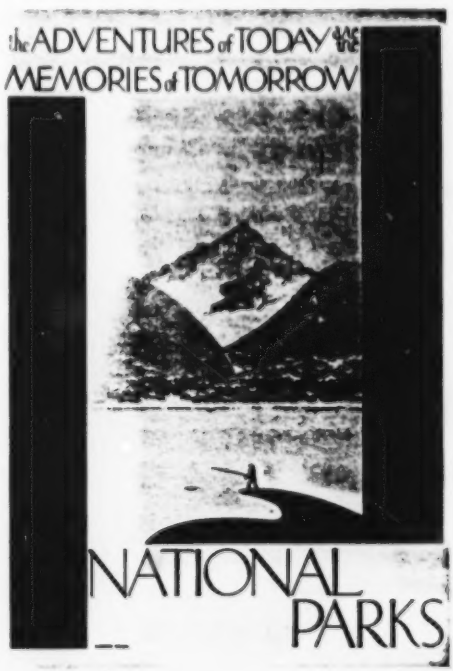
20 x 25

RG 287 Publications of the U.S. Government (287-A43.8 Am3 no.4)

After World War I the government became increasingly involved in many aspects of people's lives. *Egg Candling Chart* is a delicately executed example of informational posters designed by the Department of Agriculture to establish industry standards and educate the public (fig. 23). The Park Service and the Forest Service were both concerned with land conservation. During the 1920s and 1930s posters such as *Adventures of Today Are the Memories of Tomorrow* promoted national parks to a public that could drive across the country in their new automobiles (fig. 24). *Death Rides the Forest When Man Is Careless* is an early example of the fire-prevention posters that became necessary because of the increasing number of visitors to parks and wilderness areas (fig. 25).

A burst of posters and broadsides ushered in President Roosevelt's New Deal administration. Some, such as broadsides printed for the Farm Credit Administration, were purely informational, introducing people to new programs. Others promoted an awareness of health and social issues, and promoted cultural programs of the New Deal. Many of these were produced by a special poster division set up within the Federal Art Project of the Works Progress Administration. Seeking an inexpensive way to print small numbers of posters, artists on the project revived the silkscreen printing process. *Room Service* is typical of the silkscreen posters that promoted local productions of the Federal Music, Art and Theater Projects (fig. 26).

There's Danger marks the end of the Great Depression and the beginning of World War II (fig. 27). It was one of a poster series entitled "Make America Strong," produced by the Department of Agriculture. *There's Danger* conveys the government's concern with the spiritual as well as the physical well-being of the public.



BEST COPY AVAILABLE

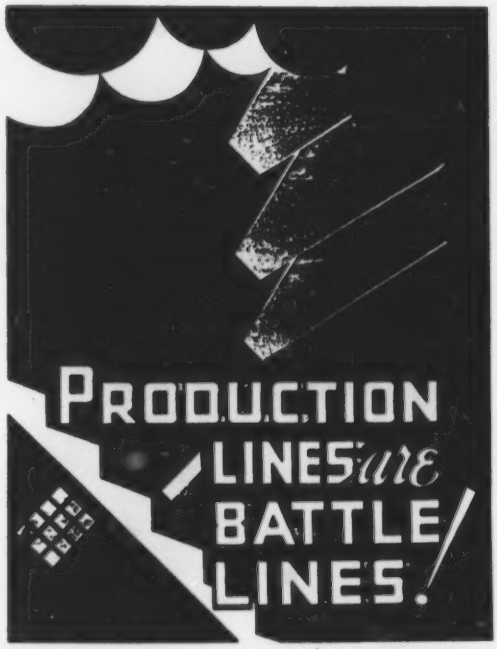
World War II

Never before have we had so little time in which to do so much.
—Franklin D. Roosevelt, 1942

BY 1939, AMERICANS were watching war escalate in Europe and the Far East. Then, in December of 1941, Japanese planes bombed Pearl Harbor and the United States entered a war that now spread across the globe. Once again the government faced the wartime task of persuading the people to make sacrifices. As during the First World War, posters were a dominant form of mass communication. Government agencies and private industry printed them by the thousands as a cheap effective way to promote production, conservation, and sacrifice.

Before war was actually declared, the Federal Art Project made posters to promote increased production of tanks, guns, ships, and planes for Britain and her allies. *Production Lines Are Battle Lines!* is a good example of these early, now rare, war posters (fig. 28).

President Roosevelt gave responsibility to several different offices for spreading war-related information, but he created no central office (comparable to the Division of Pictorial Publicity created during World War I) to coordinate artists and agencies. Each military service had intelligence and propaganda units that produced posters for recruits and servicemen. The inspiring poster *Ready* was produced by the Marine Corps (fig. 29). Between 1942 and 1945 the Office of War Information, the Treasury Department and the Office of Emergency Management all published posters independently to meet their own needs.



28

29

above:

28 Ches Cobb, *Production Lines Are Battle Lines!* not dated

Serigraph, printed by the W.P.A. Southern California Art Project for the War Production Board and the Office for Emergency Management

24 x 36

RG 44 Records of the Office of Government Reports (44-PA-1582)

left:

29 Haddon H. Sundblom, *Ready*, 1942

Photomechanical lithograph, printed by Alpha Litho Co. for the U.S. Marine Corps

27⅞ x 39⅞

RG 44 Records of the Office of Government Reports (44-PA-1618)

right:

30 Harriet Nuiciu, *Deliver Us From Evil*, 1943

Photomechanical lithograph, printed for the Treasury Department

28½ x 40

RG 44 Records of the Office of Government Reports (44-PA-2590)

"Deliver us from evil

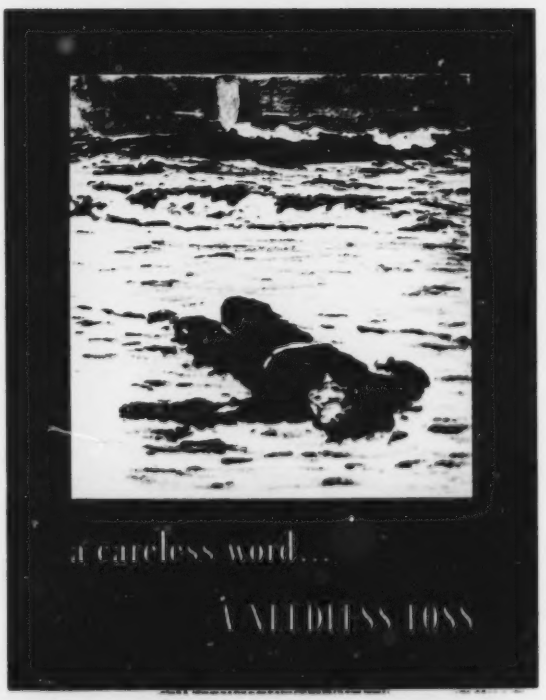
34

After the experience of World War I most Americans discarded any romantic notions they may have had about war. In contrast to the spiritually uplifting and romantic posters used in World War I, posters from World War II realistically conveyed the grim results of destruction to communicate urgent needs and messages. *Deliver Us From Evil* employs the powerful realism of a photograph to get people to buy bonds (fig. 30). The realistic illustration of a dead soldier, a subject that was very rare in posters of the First World War, appear on *A Careless Word . . . A Needless Loss* (fig. 31). On the other hand, artists frequently used popular cartoon images to frame a deadly serious message in humorous terms. The Emerson Electric Co. printed *Every Mile You Drive Over 35 mph, Axis Smiles*, which promoted cooperation through comic strip caricatures of Hitler, Mussolini, and General Tojo (fig. 32).

Though less often than in the first world war, prominent artists and illustrators contributed designs for war posters. *The Sowers* is one of a series of posters privately printed by Thomas Hart Benton to, in his words, "be of some help in pulling some Americans out of their shells of pretense and make-believe" (fig. 33). Perhaps the most beloved artist at that time was Norman Rockwell, whose illustration for the Saturday Evening Post was made into the poster *Hasten the Homecoming* (fig. 34).

32

33



31

below right:

31 Anton Otto Fischer, *A Careless Word . . . A Needless Loss*, 1943

Photomechanical lithograph, printed by the Government Printing Office for the Office of War Information

22 x 28

RG 208 Records of the Office of War Information

above:

32 Pointer, *Every Mile You Drive Over 35 mph, Axis Smiles!* not dated

Serigraph, printed for Emerson Electric

15¾ x 20¼

RG 179 Records of the War Production Board (179-WP-72)

above right:

33 Thomas Hart Benton, *The Sowers*, not dated

Photomechanical lithograph, printer unknown

41 x 31

RG 44 Records of the Office of Government Reports (44-PA-1966)

left:

34 Norman Rockwell, *Hasten the Homecoming*, not dated

Photomechanical lithograph, printed for the Treasury Department

20 x 29

RG 44 Records of the Office of Government Reports (44-PA-935)

After World War II

Roofs are for shelter. Walls are for expression.
—John Chancellor, 1972

IN THE LAST FOUR DECADES modern media, such as television, film, and radio, have replaced posters as the dominant form of mass communication. But posters still provide an effective, inexpensive way to proclaim a message to a large audience. Far from becoming obsolete, posters today are a creative, popular, and forceful medium for conveying artistic ideas as well as current events.

Perhaps the most powerful posters created in recent times have been made outside the government. Beginning in the 1960s, groups and individuals with a cause seized upon posters to promote social or political change. The antiwar, civil rights, and women's rights movements, for example, all relied on posters to communicate their demands for change directly to the people in the streets. At the same time, the poster medium, partially freed from the function of delivering messages, underwent an artistic renaissance. Posters today demonstrate a wide variety of techniques, subjects, and artistic experimentation. Many contemporary artists design posters expressly as decorative artifacts to appeal and be sold to a wide audience.

In the last four decades advertising through television and radio has emerged as a whole new field. Great strides have been made to exploit the persuasive potential of images and words through audiovisual media. Posters are developed as part of large advertising campaigns. Often through the use of a single carefully selected image they remind the audience of the larger campaign. In this way they reflect the ever-increasing levels of sophistication in advertising today.

The effects of these changes are evident in government posters produced since World War II. The Advertising Council, formed in 1946, helps assure that government advertising keeps up with the high quality of private advertising. The council serves as a clearinghouse between the government and advertisement agencies; members of the council donate their time as a public service. The first well-known campaign undertaken with the assistance of the Advertising Council was for fire prevention, and it led to the birth of Smokey the Bear (fig. 35). The council's influence today is widespread and can be seen in public service advertisements warning against drugs and alcohol abuse, educating the public about health issues, selling savings bonds, and promoting a variety of other subjects.

Social protest of the 1960s and 1970s is reflected in posters printed for government programs responding to the protests. *Pub. Law 88-452* for the Volunteers in Service to America (VISTA) program shows the government's reactions to social pressure to help people in poor communities (fig. 36). Another form of recruitment poster, this one makes a humanitarian appeal to potential volunteers. *It May Not Be Much But It's All We've Got*, recruiting people for the Peace Corps, springs from a similar sentiment (fig. 40).

36

opposite:

35 *Please! Only You Can Prevent Forest Fires*, 1964

Photomechanical lithograph, printed by the Government Printing Office for the Forest Service, Department of Agriculture

13 x 18⅛

Scheduled to be added to RG 95, Records of the Forest Service

above:

36 Daniel J. Ransohoff, *Pub. Law 88-452*, not dated

Photomechanical lithograph, printed for Volunteers in Service to America

16½ x 13½

RG 381 Records of Agencies for Economic Opportunity and Legal Services (381-PX-44)

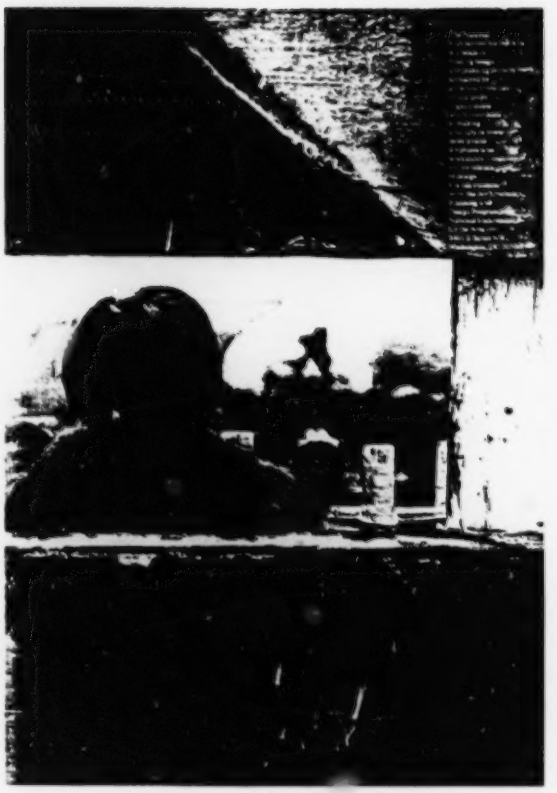
PLEASE!

Only you can prevent forest fires

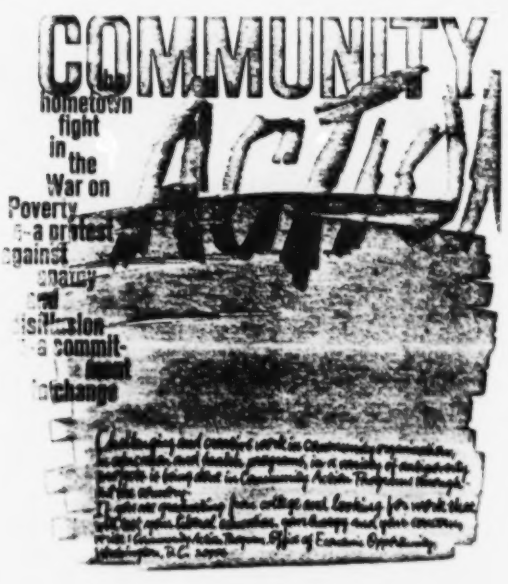
The poster *Community Action* more directly refers to social unrest of the 1970s, using strong language that derived from the struggle with urban and rural poverty: "the hometown fight . . . protest against apathy . . . commitment to change." The message urged educated, energetic, and concerned young people to get involved in President Johnson's War on Poverty program (fig. 37).

In addition to its involvement with social welfare, the government, through the National Foundation on the Arts and Humanities, has awarded grants in support of the arts over the last two decades. *What Makes a City Liveable?* is a poster for the Architecture, Planning and Design Program of the National Endowment for the Arts (fig. 38). The subject matter, as well as the poster itself, reflects the government's interest in promoting excellence in artistic design and for improving the quality of American life.

Perhaps in response to the high quality of contemporary artistic posters, posters produced within federal agencies demonstrate the government's effort to improve the quality of its own design. Individual agencies have established high standards for their own graphics programs. The National Park Service, for example, developed a unified graphics program with the assistance of designer Massimo Vignelli. The Park Service printed a series of posters by prominent American artists in conjunction with its new design program. *Thomas Edison*, produced by Michael Melford and Ivan Chemayeff, and *Sitting Bull*, by Leonard Baskin, are from this series (figs. 39 and 41). Related to this, and to its interest in supporting excellence in the arts, the National Endowment for the Arts has established programs specifically to encourage first-rate design within federal agencies. Recent posters designed by artists and designers within the government, and commissioned from prominent artists outside the government, represent a fresh and inventive contribution to the field of posters today.



38



37

left

37 *Community Action*, not dated

Photomechanical lithograph, printed for the Community Action Program, Office of Economic Opportunity

17 x 18½

RG 381 Records of Agencies for Economic Opportunity and Legal Services (381-PX-2)

above

38 Ivan Chemayeff, *What Makes a City Liveable?* not dated

Photomechanical lithograph, printed for the National Endowment for the Arts

24 x 34½

Scheduled to be added to RG 288, Records of the National Foundation on the Arts and the Humanities

right

39 Michael Melford and Ivan Chemayeff, *Thomas Edison*, 1979

Photomechanical lithograph, printed by the Government Printing Office for the National Park Service

29 x 39

Scheduled to be added to RG 79, Records of the National Park Service

BEST COPY AVAILABLE

Thomas Edison

A Note About Sources

Compiled by William Cunliffe

Newcomers looking for broadsides and posters in the National Archives may profit by some pointers about the records. Generally, records in the National Archives are held in the original arrangement that was created by the branches, divisions, offices, bureaus, and departments of the federal government that sent the records to the National Archives. Performing research in the records requires the researchers and archivists to identify the government office that would have been concerned with the topic, then to locate the series of records most likely to hold such information. Attempting to guide a researcher to specific types of records is not an easy task, because records—in general—are not segregated by physical type.

The broadside—a single sheet printed on one side and meant for posting or distribution—is in many ways a precursor to the poster. Some broadsides issued by the Congress before 1789 appear in the records of the Continental and Confederation Congresses and the Constitutional Convention. Many of these are reproduced on microfilm. Broadsides relating to later activities of the government, such as those printed to inform citizens of land sales in the west or those informing people of laws or governmental programs, are interleaved within the records of specific agencies.

Most posters, because of their special maintainance and storage requirements, have been placed in the Still Pictures Branch of the Special Archives Division. Other large collections of posters can be found in the Library and Printed Archives Branch, Central Information Division, which has custody of Publications of the U.S. Government, Record Group (RG) 287; and the General Branch, Civil Archives Division, which has many posters from the Office of War Information, RG 208.

The Still Pictures Branch has approximately 15,200 posters. Although there are a few that were made in the 19th century, most date from the early 20th century to the late 1970s. Posters in the Still Pictures Branch come from many record groups, with a major segment from military records reflecting wartime concerns. Posters from World War I have been taken from the records of the American Expeditionary Forces, the Office of Naval Records and Library, the Treasury Department's Bureau of Public Debt, and the U.S. Food Administration. World War II posters are from the records of the Office of War Information, the War Production Board, the Office of Government Reports, the Adjutant General's Office, the Office of the Quartermaster General, the Chief of Ordnance, the War Department General and Special Staffs, the Office of Price Administration, the Coast Guard, the State Department, the Office of Inter-American Affairs, and the Gift Collection.

The Still Pictures Branch also has posters that reflect a wide variety of peacetime concerns. These posters are from the records of the U.S. Housing Corporation, Weather Bureau, Commission on Fine Arts, Works Progress Administration, Army Chief of Engineers, Public Health Service, Office of Economic Opportunity, American Revolution Bicentennial Administration, U.S. Shipping Board, Federal Extension Service, and Office of Civilian Defense.

One group of records, RG 287, Publications of the U.S. Government, contains copies of printed materials published by the Government Printing Office, including posters and broadsides from many government agencies. Posters from this group can be found in both the Still Pictures Branch and the Printed Archives Branch. They depict all aspects of agencies' functions and missions. Military coverage includes posters created by the Army Service Forces, the War Department Special Services Division, and the Office of War Information. A wider range of topics is suggested by the agency functions associated with the National Park Service, the U.S. Fish and Wildlife Service, the Labor Department Women's Bureau, the Federal Bureau of Investigation, the Coast Guard, the Public Health Service, and the Treasury Department.

For example, there are copies of many "wanted" posters produced by the Bureau of Investigation, which in 1935 became the Federal Bureau of Investigation (FBI). Since the first such poster was issued for an army deserter in 1919, thousands of suspected criminals have found their pictures on the walls of U.S. post offices throughout the country. Each poster, blazoned with WANTED across the masthead, pictured the suspect, provided a physical description, and usually detailed the crimes for which he was accused.

Records of the Office of War Information, RG 208, in the Civil Archives Division, General Branch, include some 50 cubic feet of records of the OWI Graphic Bureau. Created in 1944, this bureau guided agencies and the Government Printing Office in the production and publication of graphics and their distribution both inside and outside the government.

Other places to look for broadsides and posters within the National Archives system are the Presidential libraries. At the libraries there are few systemized collections of posted notices; the ones that can be found reflect Presidential campaigns, and activities and programs related to each President from Herbert Hoover to Jimmy Carter. The Hoover Library, for example, has posters and some original poster designs made for the U.S. Food Administration, which Hoover directed during the First World War. Personal interests of a President are sometimes reflected in a library's poster holdings. The Roosevelt Library has a number of interesting 19th-century broadsides collected by Franklin D. Roosevelt himself.

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right

40 *It May Not Be Much But Its All We've Got*, ca. 1971

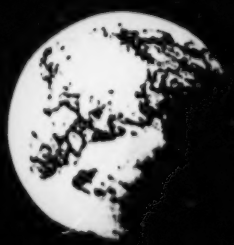
Photomechanical lithograph, printed for the Peace Corps

18 x 24

Scheduled to be added to RG 381, Records of Agencies for Economic Opportunity and Legal Services

BEST COPY AVAILABLE

It may not be much but it's all we've got.



36

Don't just talk about a better world. Do something about one.

Join the Peace Corps.